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Nagual interpretations

Bernard C. Meyers

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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

NAGUAL INTERPRETATIONS

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When we sort out the multitude of events and stimuli that overwhelm our daily lives, the decisive issues, the finer moments often occur at the kitchen table over dinner, tea or beers in the company of good friends. I have been blessed to have such fine people as advisors for this project. My sincere thanks to Wes and Lynne Kemp who have opened their home and their hearts and experiences on numerous occasions. Without their encouragement this thesis would not exist. David Dickinson helped me to break down boundaries between the mediums of photography and printmaking, shedding the constricting skin of the viewfinder's rectangle, to journey into the boundless delights of a fresh sheet of Arches cover stock. Judd Williams taught me that drawing need not have anything to do with draftsmanship to be successful. At Judd's table there were late nights and early mornings, empty glasses and heartfelt conversations which provided the nurturing and support needed for this to mature. Finally, I give my thanks to the College of Fine and Applied Arts, who allowed unrestricted use of the facilities and never questioned my pursuits or ideas.

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INTRODUCTION

When I began this project in 1978, education was at the cresting point of what might be called a wave of enlightenment. Foremost among my peers was a primary desire for personal expression, spiritual awareness, and heightened sensitivity to our environment and lives. Career-oriented disciplines were secondary. In the search for truth and virtue I found higher ground in print-making. The Zen-like attitude needed for fine lithographic printing and unrestricted approach to imagery was fertile ground indeed. The previous years in photography school had left many unanswered questions for me. I enjoyed the technical challenges photography presented but I was intrigued with visual problem solving; it was the fine-art aspects that kindled a fire within me. Photographers dealing with ambiguity in images appealed to me most. When is a photograph not a photograph but something more? When does an image cross the line between reality and metaphor? When does it become a mirror of our own desires or a conduit for the viewers' desires? I was so drawn to this imagery. Why? Certainly I had been influenced by a few key photographers—Clarence John Laughlin's lecture at the George Eastman house in 1976 in particular. He was an articulate expressive imagemaker who brought conviction and meaning to his work on the spirit world of the Old South. The duality in Paul Caponigro's landscapes and the subtle color in images of Joel Meyerowitz were also influences. Of particular significance were the intriguing, scaleless, mystical inner landscapes of Minor White. I wanted to understand the creative roots and conscious level at which these people worked.

At this time the fifth in a series of books by Carlos Castaneda was released. Castaneda described the teachings of Don Juan, a Yaqui Indian sorcerer. I realized that as a group these teachings offered insight and method into concepts of higher consciousness and creativity. I believed that if interpreted properly they presented a valuable framework through which I could explore my questions further. Printmaking provided a vehicle for visual expression and an ordered discipline of process. The task ahead was at hand.

CHAPTER 1

HISTORICAL BACKGROUND

My first exposure to the concept of nagualism was through the Carlos Castaneda books about the teachings of Don Juan, a Yaqui Indian sorcerer who personified the nagual as a place of power for gaining strength and knowledge of the world. My intent was to produce a series of prints in color, based on nagualism.

The earliest roots of nagualism can be traced to the pre-Columbian high cultures of South and Central America and surrounding tribal cultures. In these cultures the *nagual* (or the *nahualli* in Aztec) was characterized as a guardian spirit in animal form to which one is mystically joined at birth. Any Indian if strong and powerful, and certainly the shaman, can transform into the guardian spirit capable of astral travel and travel to the spirit world of the dead. To the shaman, the nagual is an intensified religious experience controlling spirit and soul. "The shaman moves as a messenger between two worlds: the world of living humanity and the world of the dead or nonmaterial existence....The shaman transcends the profane order of existence, leaves the world of the banal and travels to an etheric subtle sphere....This conscious and controlled penetration into such a closed realm must be counted among the greatest achievements of Man."¹

¹Holger Kalweit, *Dreamtime & Inner Space: The World of the Shaman*, (California: Shambhala Publications, Inc., 1984), 12.

In many of these cultures the shaman's spirit is a focus point for helping individuals harness the powers of the nagual. Guardian spirit beliefs are also common to many tribes in North America including the Eskimos, Shoshone, Blackfoot, Californian and Canadian Indians, the Pawnee in Nebraska, the Penobscot, an Algonkin group in Maine, and many others. In North America however, the guardian spirit or nagual is more commonly sought through individual experience. This visionary experience can be gained through fasting, self torture, narcotics such as toloache, tobacco smoking, sensory deprivation or meditation. Various drugs used included *Datura inoxia*, *Psilocybe mexicana*, *Lophophora williamsi*, and peyote, often referred to as mescalito. Edward Curtis, a photographer and anthropologist in the early 1900s, devoted his life to researching and documenting Indian tribes west of the Mississippi. He recorded experiences with the Oklahoma (Cheyenne and Ponca) Indians in which peyote not only produced visionary experience but apparently cured tuberculosis and alcoholism. Don Juan, a Yaqui Indian with Toltec lineage, suggests some drug experience in the early Castaneda books; however, he dismisses the use of drugs as not always necessary and suggests that they be used only under the tutelage of a sorcerer.

Historically, the Indian as a civilization has survived 25,000 years in the western hemisphere. He depends on direct exchange with his present world to focus his acts; he does not rely on years of individual events to judge current events. He views no single act in life as more important than another. This is not to say nothing matters but just the opposite—that all acts are of equal importance. This thought has kept intact a simple harmony with environment and an open attitude toward all of life for centuries. Understanding this attitude towards time and life is paramount in the Indians' approach to daily routine.

Time passed and as I struggled to illustrate the nagual concept it became clear that in order to describe what it was, I would have to define what it was *not*: the tonal. Through Castaneda, Don Juan best describes these opposing

forces, “[Don Juan] explained that every human being had two sides, two separate entities, two counterparts which become operative at the moment of birth; one was called the ‘tonal’ and the other the ‘nagual.’”¹ ... “‘The tonal is everything we know,’ he repeated slowly. ‘And that includes not only us, as persons, but everything in our world. It can be said that the tonal is everything that meets the eye.’”²

To present it simply, the tonal is the part of us that deals with or is witness to the everyday world and the nagual is outside that world, the two forming the pair of our existence. The nagual is where spirit and creativity and power hover, personified as a place of power for gaining strength and knowledge about a world of which most people have no perception. I realized that the tonal and the nagual were dependent on each other for description. I would need to escape tonal to experience the nagual. That would mean removing myself from the contextualism of past and environment. To understand I must view time as an Indian would and erase my personal history, its value relative to other time. This is also referred to as “shrinking the tonal” in *Tales of Power*. Over time I must learn to sensitize myself to the clues of the nagual and reorder the importance of events in everyday life .

Time continued to a point in my research at which I realized that illustrating the historical aspects of nagualism would at best be interpreting someone else’s experience. I must experience myself what was possible. I must be awakened from my common-sense acceptance of the everyday physical world. I needed to reorder my own life so that I might open the door to another reality. This new structure required that the actions of my life be lived with unbending intent; I must apply precision to every act and perform every act with all I have.

¹Carlos Castaneda, *Tales of Power*, (New York: Simon and Schuster, 1974), 121.

²Ibid., 124.

In Don Juan's teaching to Castaneda a structure of important points were laid out, in order that he be trained as a sorcerer. The first tasks required were, "losing self-importance," "not-doing," and "stopping the world," which were methods of concentration, techniques for clearing the mind resulting in higher levels of perception. The metaphor Don Juan uses for one who gains this knowledge or becomes a "man of knowledge" is one who is capable of "seeing."

A man of knowledge has unbending intent; he lives his life with frugality and sound judgement. He has clarity of mind, which means he is fluid and free to seek a path and pursue a specific purpose. He is capable of strenuous labor, efficacy, and accepting challenge. A man of knowledge is a warrior who has respect and fear; he is self-confident, wide-awake and well aware of his intent. Of great importance is that he follow his path with heart and conviction. Only at that time can he achieve a state of higher consciousness, and in turn bear witness to and become part of a separate reality. In my research I have accepted that within every human being there is a possibility of separating from the body and entering the nonphysical world of the nagual. In other words, one can transcend the material world and enter the spiritual realm of pure consciousness. Attaining this state requires supreme control of awareness and isolation of thoughts and feelings. Such out-of-body experiences have been documented throughout the ages usually in connection with a near death experience. Dreaming is another key concept for focusing on the nagual or second attention. By focusing on a particular element of your dream which you predetermine before sleeping, you can then control the content, order and direction of your dreaming. Of all the techniques I have the best results with dreaming.

CHAPTER 2

PERSONAL INFLUENCES

Minor White had lain quietly in his grave for almost three years while I was grappling with the concepts of nagualism, but his message would affect generations of photographers and was very much alive. His years at R.I.T. and M.I.T. and numerous workshops across the country would manifest themselves through the students mirroring his values. Photography for some was religion. "A great many people are aware that in some mysterious way photography is a kind of religion for them. They would not express themselves in such words, of course, nor would they equate photography with, say, Christianity, Buddhism, or Vedanta. Nevertheless, photography has come closer to being a religion than anything else most of us have ever had,"¹ Ralph Hattersley said on the the last page of Minor's controversial exhibition and book, *Octave of Prayer*. Minor wrote, "Intensified concentration is common to all creative people. Scientists, artists, philosophers name this degree of concentration Creativity; the devout call it Meditation. Losing one's self in something; a flower, an idea, a movement, is characteristic of heightened concentration. Occasionally in this state a sense of oneness or union is felt."² Certainly this was what I was striving to understand in exploring nagualism. Don Juan's techniques for becoming a "man of knowledge" were doing just that, clearing the mind to achieve a creative state.

¹Minor White, *Octave of Prayer*, (Aperture, Inc., Vol. 17, Number 1, 1972), 91.

²Ibid., 15.

Haridas Chaudhuri in *The Philosophy of Meditation* wrote of creativity, "Great artists, poets, painters usually start with the sensory-imaginative meditation. Their concentration on a subject like a flower or a mountain, assumes the form of an unbroken flow of sense impression and images related to their object. But eventually this flow of perception or imagination may result in a flash of aesthetic insight into the heart of the object. The artist experiences intimate oneness with it. The spirit of the object does, as it were, enter the soul and cause creative inspiration. Thus a master landscape painter feels it is not he who paints the landscape, but that the landscape paints itself through his medium."¹ This was indeed what I was after in my own printmaking, a freedom, the elimination of my ego so that the essence, the phenomenon of imagination, could occur. To quote the french philosopher Gaston Bachelard, "By this should be understood a study of the phenomenon of the poetic image when it emerges into the consciousness as a direct product of the heart, soul and being of man, apprehended in actuality."²

Alfred Stieglitz had been in his grave for decades when I first saw some of his "equivalence" prints in the museum at Santa Fe, New Mexico in the spring of 1977. Stieglitz chose clouds and commonplace objects as subject for his equivalents. The equivalent was a photographic image as a metaphor to correlate a state of being or feelings other than the subject. He endowed the familiar with new meaning and special significance. His thoughts, his hopes and aspirations, despairs and fears left the imprint of his personality on these photographs. While many were abstractions the viewer was always aware of what had been photographed: very much straight photography. Minor White

¹Minor White, *Octave of Prayer*, (Aperture, Inc., Vol. 17, Number 1, 1972), 19.

²Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (first published, Presses Universitaires de France, 1958: translation The Orion Press, Inc., 1964: Beacon Press, 1969), xiv.

wrote of equivalence, "The power of the equivalent, so far as the expressive-creative photographer is concerned, lies in the fact that he can convey and evoke feelings about things and situations and events which for some reason or other are not or can not be photographed. Equivalency is the ability to use the visual world as the plastic material for the photographer's expressive purposes."¹ Stieglitz affected Minor White in a profound manner, during White's first meeting with the master in January of 1946. Stieglitz ask one simple question which shaped Minor's life, "'Have you ever been in love?' and when White answered that, yes, he had, Stieglitz said, 'Only then you can photograph.'"² This theme intertwined and engulfed Minor's work throughout his life. In the same manner Minor White's photographs and convictions affected my printmaking. The concept of equivalence and techniques of meditation provided methods by which I could illustrate the intangible aspects of the nagual. In Minor's workshops he taught techniques for concentration—a simple method for generating a state of moderate self control. It consisted of three parts: preparation, work and release. Preparation consisted of proper body position, relaxation, making the body feel light, and a channeling of energy. Work consisted of totality response (the experience of seeing the whole image at once, rather than looking at the parts), detail study, a catalogue of relations and responses, and finally, understanding or seeing. Release consisted of relaxation, a return to normal weight sensation, and thanking the subject. Not at all dissimilar to the mind clearing techniques taught by Don Juan.

Mysticism and sorcery prevail as themes throughout the Castaneda books as a vehicle for the teachings of Don Juan and understanding nagualism. There

¹Minor White, *Aperture Number 95*, (Silver Mountain Foundation, Millerton, New York, 1984), 13.

²James Baker Hall, *Minor White: Rites & Passages /Aperture Number 80*, (Aperture, Inc., Millerton, New York, 1978), 16.

are many parallels to be drawn between the religious roots of nagualism in Indian history and the dominance of religion in Minor's writings and thought. My approach was to take sustenance—not sacrament—from his teachings. It was the ambiguity and the mystical in Minor's photographs which intrigued me most. Most of his images were taken from nature and often he would omit any indication of scale. This more often created a metaphor about what feelings and awareness the photograph evoked in the viewer than the reality of the subject matter. It was this attitude of creating feeling and perception through metaphor which I was after in my own work. I used both his attitude toward consciousness and the descriptive visual elements of his photographs as input into my own work. I chose landscape as a visual metaphor to use as elements in my printmaking.

At that time I was very moved by the photographs of Paul Caponigro. As a former student of Minor White he, too, worked with the concept of equivalence. In his book, *Landscape*, he writes, "It seemed to me that I was exploring two separate worlds, and that somehow I must unite the two. Through the use of the camera, I must try to express and make visible the forces moving in and through nature.... My concern was to maintain, within the inevitable limitations of the medium, a freedom which alone could permit contact with the greater dimension—the landscape behind the landscape."¹ This attitude was fuel for my creative fires and reinforcement for using landscape as a metaphor in my work.

It was my intent to visually describe the nagual as a separate world. A world in which our perceptions of the time and space relationships of physics have no relevance. Describing such intangible concepts would involve

¹Paul Caponigro, *Landscape*, (McGraw-Hill Book Company, New York, 1975), 31.

developing a symbol system. We understand symbol as something that stands for or suggests something else by reason of relationship or association. Symbols can relate to a particular field representing operations, quantities, elements, relations or qualities, past or present. More often, however, it expresses the invisible or intangible, feelings, thoughts, and emotions by means of visible or sensuous representation. Historically symbolism has used traditional signs in the representation of divine beings and spirits. I needed to create my own signs or symbols to illustrate nagualism.

The archetypal symbol was the key component in the psychology of C. G. Jung. He believed that the experience of the human race is present in the unconscious of the individual and is understandable and unlockable through symbol. To quote Jung, “[Symbols are] forms or images of collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous individual products of unconscious origin.”¹ Certainly one of the most valuable tools the artist or writer has is the symbol. It creates dialog with the viewer and promotes communication. Communication itself is dependent on a shared symbol system. Symbols allow us to say a great deal because they often tap into knowledge in a way that enables the artist or writer to predict the viewer’s response. Symbolism provides a vehicle offering more potential for the artist to communicate intuitively with the viewer, incorporating designs of society, thus allowing for more powerful statement. Carl Jung had significant thoughts on this, “The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. Therein lies

¹C. G. Jung, *Psychology and Religion*, Collected Works, Vol. 11, (New York and London, 1958), paragraph 88.

the social significance of art; it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking. The unsatisfied yearning of the artist reaches back to the primordial images in the unconscious which are best fitted to compensate the inadequacy and one-sidedness of the present. The artist seizes on this image, and in raising it from the deepest unconscious he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers."¹

¹C. G. Jung, *Aperture Number 95*, (Silver Mountain Foundation, Millerton, New York, 1984), 7.

CHAPTER THREE

DESCRIPTIVE ANALYSIS

My first attempts at lithography involved using tusche wash on metal plates (Plates 1&2). They are approximately 20 X 30 inches in size and were printed in a single impression using only black ink. This familiarized me with the materials and comprised the first attempts at illustrating concepts from the Castaneda books. Plate 1 is predominantly an exploration of lithographic techniques visually depicting an aerial view of landscape. Plate 2 examines similar technique but is my first attempt to illustrate the metaphor that Don Juan referred to as "the crack between the worlds," a sort of limbo one crossed through between the tonal and nagual. Plate 3 is the first attempt at juxtaposition of one force against the other, the nagual over the tonal. It is a hand-drawn vertical lithograph, approximately 20 X 30 inches, using colored inks. Plate 4 is a collage using parts of previous lithographs which were torn and reassembled, with the first addition of photographic elements. The entire collage was rephotographed and reproduced on a single sheet using photo-sensitive lithographic plates. It is approximately 12 X 24 inches, and was made with black ink only.

Plate 5 is a hand-drawn lithograph approximately 20 X 30 inches, printed with black ink with watercolors applied by hand. The nagual hangs ominously over the landscape below, defying gravity, dark and cloud-like. The next two prints I produced (Plates 6&7) represent the first time I became completely

comfortable with basic drawing techniques, line, brushstroke, and fluid shapes. I was intrigued with the edge or footprint each technique left behind. The basic design was printed from a single lithographic plate for both prints. Watercolors and tusche were then applied directly to the print surfaces. Visually I am still dealing with two opposing forces: the nagual over the tonal. I am presenting the nagual as a chaotic or confused state of primordial matter, as metaphor for the volatile roots of creation.

Plates 11 and 12 are both lithographs approximately 20 X 30 inches, printed in register from multiple plates with color inks. Both are intended to illustrate a journey into the spirit world of the nagual. The colors in plate 13 were applied using a blend roll technique. The color was first laid out on a glass palette (Plate 8), then rolled slightly askew to achieve the blend (Plate 9). The ink from the roller was then transferred to the printing plate (Plate 10) for an impression.

The time had finally come when I felt competent with my drawing; however I wanted to make my symbols stronger, so I began to incorporate photography into my prints. In an attempt to work with landscape image that related to the southwestern United States and Central Mexican desert, I photographed sand dunes at Cape Cod, Massachusetts with a view camera and 4 X 5 inch color negative films (Plates 13 & 14). A sense of scale was deliberately eliminated to heighten the mystery and ambiguity. I wanted to create the feeling of being both close and far away in the same image—a metaphor of my experiences with nagualism. I was ready to begin experimenting with combinations of handwork and photo techniques.

The print in Plate 15 is approximately 10 X 18 inches and was produced from a combination of printing techniques; the black elements of the lower two-thirds or landscape were printed from tusche wash on litho stone. The brown

and green components were printed from a copper etching plate, and the red drawing in the center area was printed from a lithographic plate. The white elements along the sides are universal symbols of everyday life from American Indian languages. The red center element is a drawing from the Navaho snake dance ceremony, used to achieve visionary experiences. The black landscape imagery is a negative image of the photograph in Plate 13. The green elements are representative of the omnipresence of the nagual. The print in Plate 16 is a combination of handwork and photographic elements. The bottom half was taken from a photograph (Plate 14) with parts removed using Kodak Deletion Fluid on a brush applied directly to the printing plate. It is printed from a combination of printing plates with blend rolls of color. My intention with this image was to represent my reaching out to understand nagualism. I experimented with making paper so that I could introduce color into the paper itself as a compositional element (Plates 17 & 18). While I enjoyed making paper I felt it did little to improve my imagery.

I wanted to clearly illustrate the opposition of the tonal and the nagual. I believe I finally accomplished that in the lithograph, "In His Presence" (Plate 21). It is printed on white Arches cover stock approximately 20 X 30 inches with a live image area of 13.5 X 20 inches. It is vertical format and printed with color. The palette consists of deep blues to turquoises, browns, golds and yellows, whites and grays. The image is constructed of two halves. It has landscape qualities with an apparent distant horizon at the center of the print. The top half contains a large powerful organic oblong shape which hovers omnipotently above the horizon. It is predominantly dark gray along its irregular edges, then grows brighter to a brilliant white at its center. At first impression this shape is out of scale, as if it is something very small printed much larger than life. Within the shape it appears astral, as if a distant galaxy of bright stars has drawn us into its brilliant vortex. In fact its center is the brightest value on the entire print, in effect a negative or "white" black hole sucking us in.

The bottom half is a series of smooth, graduated wave-like forms. These forms have both horizontal and vertical emphasis. The bottom 25% is predominantly horizontal and the area above that switches to a vertical concentration, migrating towards the horizon in the center of the print. In fact all the form and line in the lower half converge towards the center of the print, giving the illusion of covering a great distance, as if we are standing on a long shallow beach and staring out above the ocean to the horizon. It is very close to us in the foreground yet it escapes into the infinity of the horizon. Building on this illusion the colors become less saturated the closer they are to the horizon; the bright blues and golds of the very bottom become pale and washed out in the distance. While most of the forms are smooth and flowing they maintain a strong textural quality. One truly senses water and ripples of sand, brown and gold, while underneath blue and turquoise waters rush back out to sea.

When we view the print as a whole (White's "totality response"), the bottom edges actively engage the frame, giving us limits and a sense of place while the top figure floats freely in the white space of the paper. This creates tension as if the two halves of the print were competing forces. This is in fact representative of a series of ambiguities intended to stimulate viewer participation. Why is there color in the bottom and only gray and white in the top? Are we on the beach, or is it a great distance away or both? Is this possible? Why is the landscape element believable while the upper shape seems to defy physical law? We are confronted by the microcosm verses the macrocosm of the top element. Is its center infinite? Is it a small, flat, overscaled object in front of us?

To interpret this print one cannot ignore the importance placed on establishment of distance in space. We are to believe that as viewers our vantage point encompasses a great deal, as far as the eye can see. Yet all of this is overshadowed by the upper figure. It holds power in a masterful manner over the

world below. This plays on our common belief that the all-powerful descends upon us from the skies, be it Greek Gods, Christ, or extraterrestrials. This is reinforced by the title, "In His Presence." Clearly this object above the landscape is the most important element in the print as we are forced by the directional visual elements to gravitate towards it— an omnipresent metaphorical symbol of the nagual.

I believe the symbols that I developed to express the tonal and the nagual are strong. The juxtaposition of one force against the other is clear. The organic nagual shape hangs as an omnipresent and all-powerful symbol. The concept of great distance is achieved in the lower tonal half of the print by a close foreground receding to distant horizon. Tension exists between the two forces, the scale of each seeming incompatible with the other. The nagual symbol itself seems close, yet within it an infinite distance exists, almost astral in quality.

The lithograph was produced in color from two printing plates. Both negative and positive photo-sensitive Kodak printing plates were printed in register, with blend color rolls (Plates 19 & 20). The images originated photographically from color and black-and-white negatives. These negatives were projected and enlarged onto Kodak Kodalith film processed in Kodak Fine-Line developer. These larger films were contact exposed on Kodak litho plates using a pulsed xenon arc lamp and vacuum frame. The plates were then developed, etched, and inked for printing.

CONCLUSIONS

My intent was to produce a body of work based on the descriptions of the nagual found in the books of Carlos Castaneda. I feel that the prints are a successful representation of my investigation into nagualism. But more important than the end result of this thesis was the process involved, the roads traveled and the knowledge gained. For the first time I have an understanding of my own artistic desires, my need to produce imagery. The roots of creativity and imagination are dependent on discovery and personal experience. Intuition, inspiration and the elimination of contextual constraints are key elements for activating the phenomena of imagination.

By learning the techniques of concentration and perception of both Don Juan and Minor White I now have a clear repeatable process for producing images. Improved perception has provided a heightened awareness of my own environment and most important, other realms of consciousness. Eliminating the importance and context of my own limited experience has opened new worlds. If we are to communicate as artists, perception and interpretation must be among our strongest points. We must not only look—we must see. We need to have the ability to be understood by the viewer as well, to express our thoughts, emotions, and meaning. Symbolism provides a vehicle for this. The artist can communicate intuitively with the viewer by unlocking experiences with archetypal symbols, creating a dialog for communication that results in a more powerful statement. Metaphor is also an excellent device for assigning meanings with imagery. Through my printmaking experience I learned that the skilled execution of craft can allow the artist to communicate with clear and unbending intent. The personal experience of producing art can provide spiritual nourishment, for successful art comes from the heart and soul. In our time as artists not only are we charged with the task of refined sight, but with insight as well.

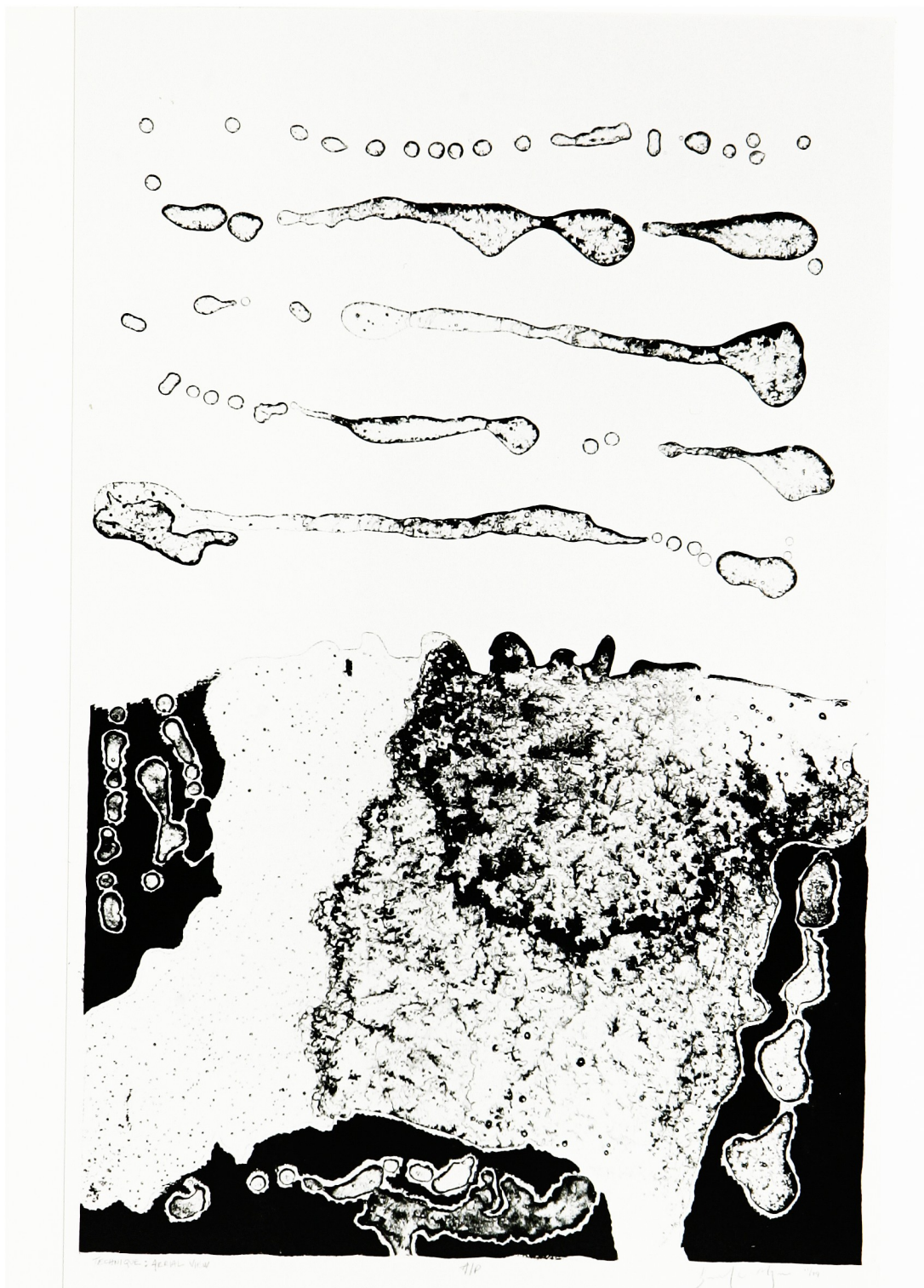


PLATE I

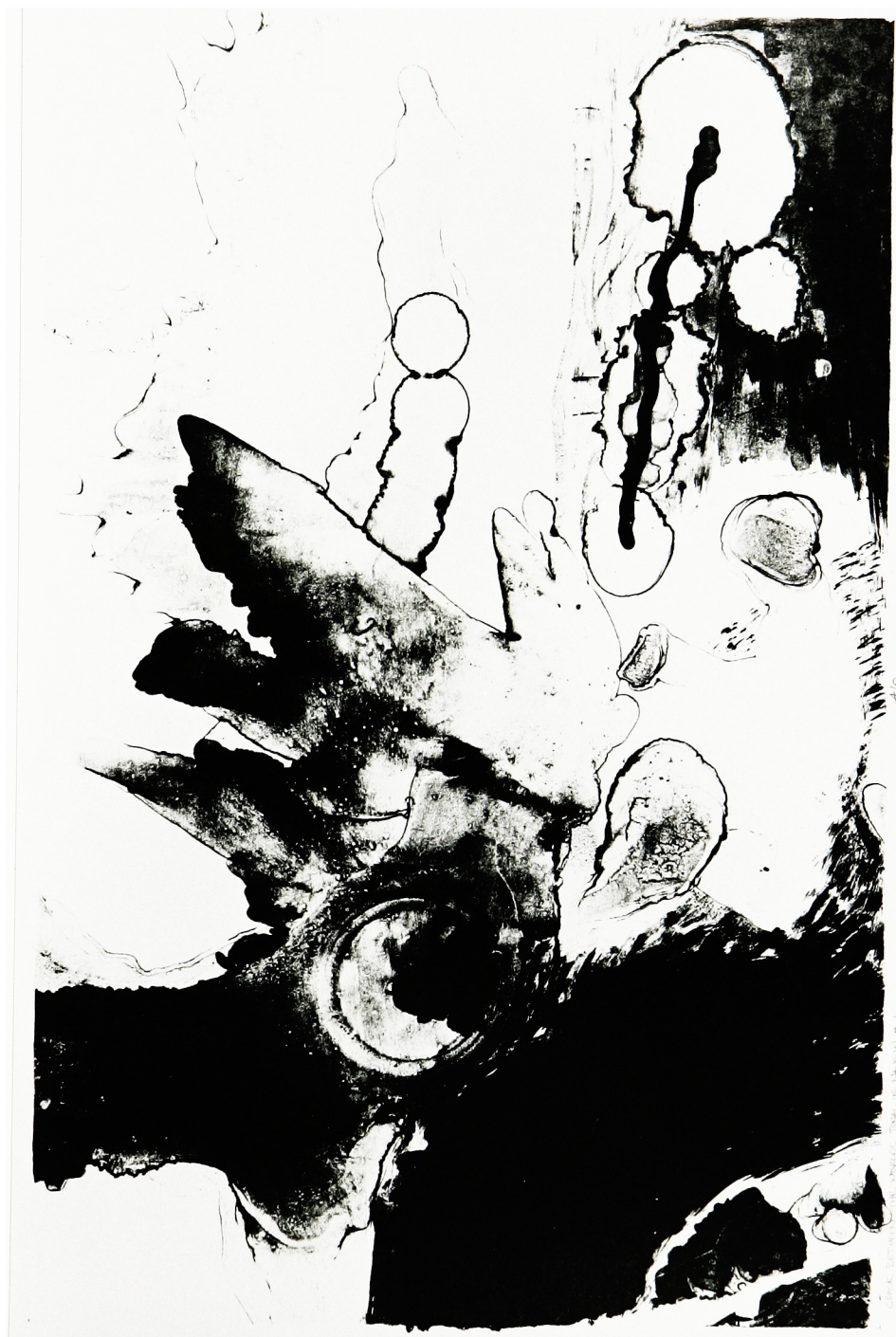


PLATE 2

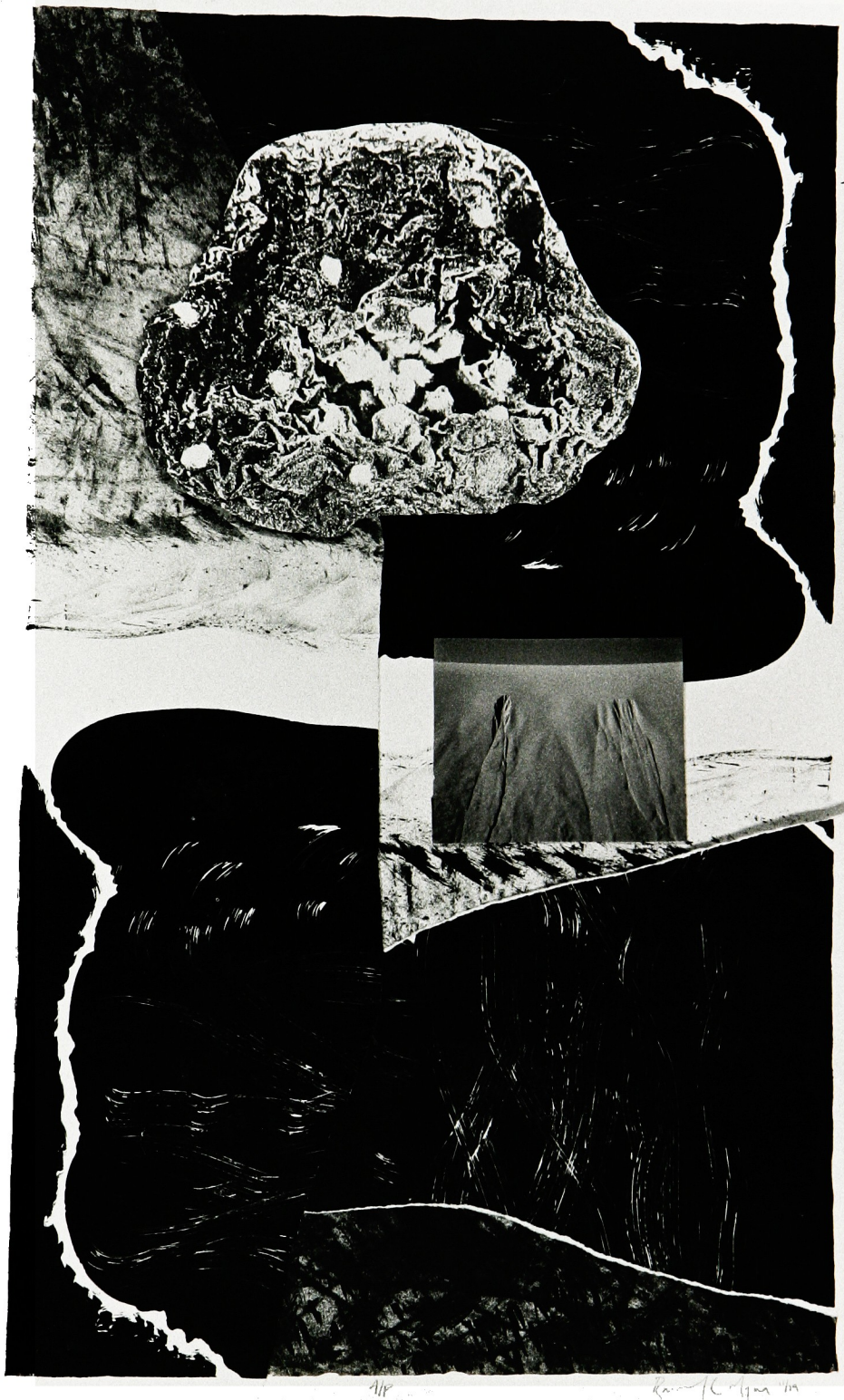


PLATE 4



PLATE 6

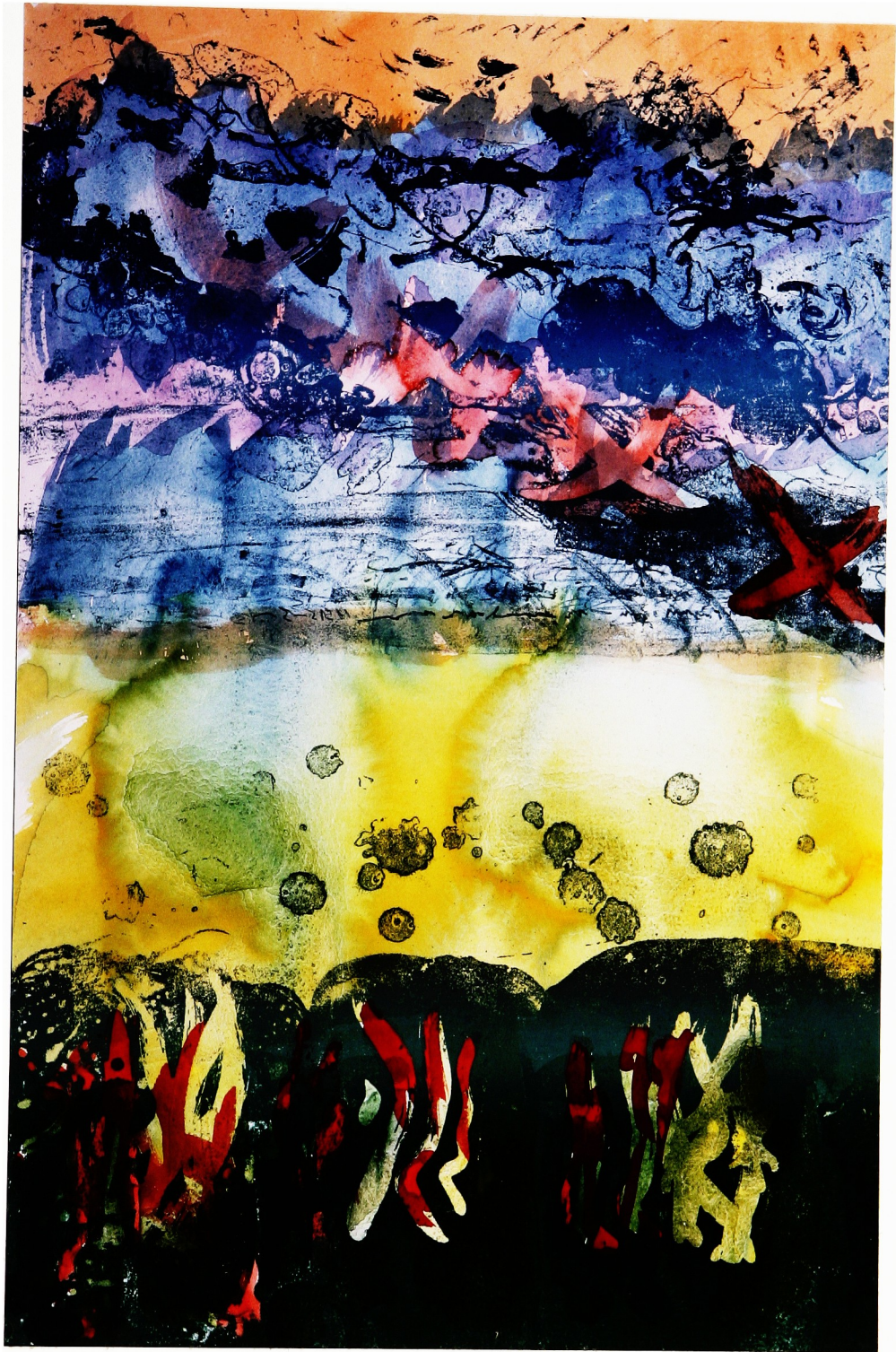


PLATE 7



PLATE 8

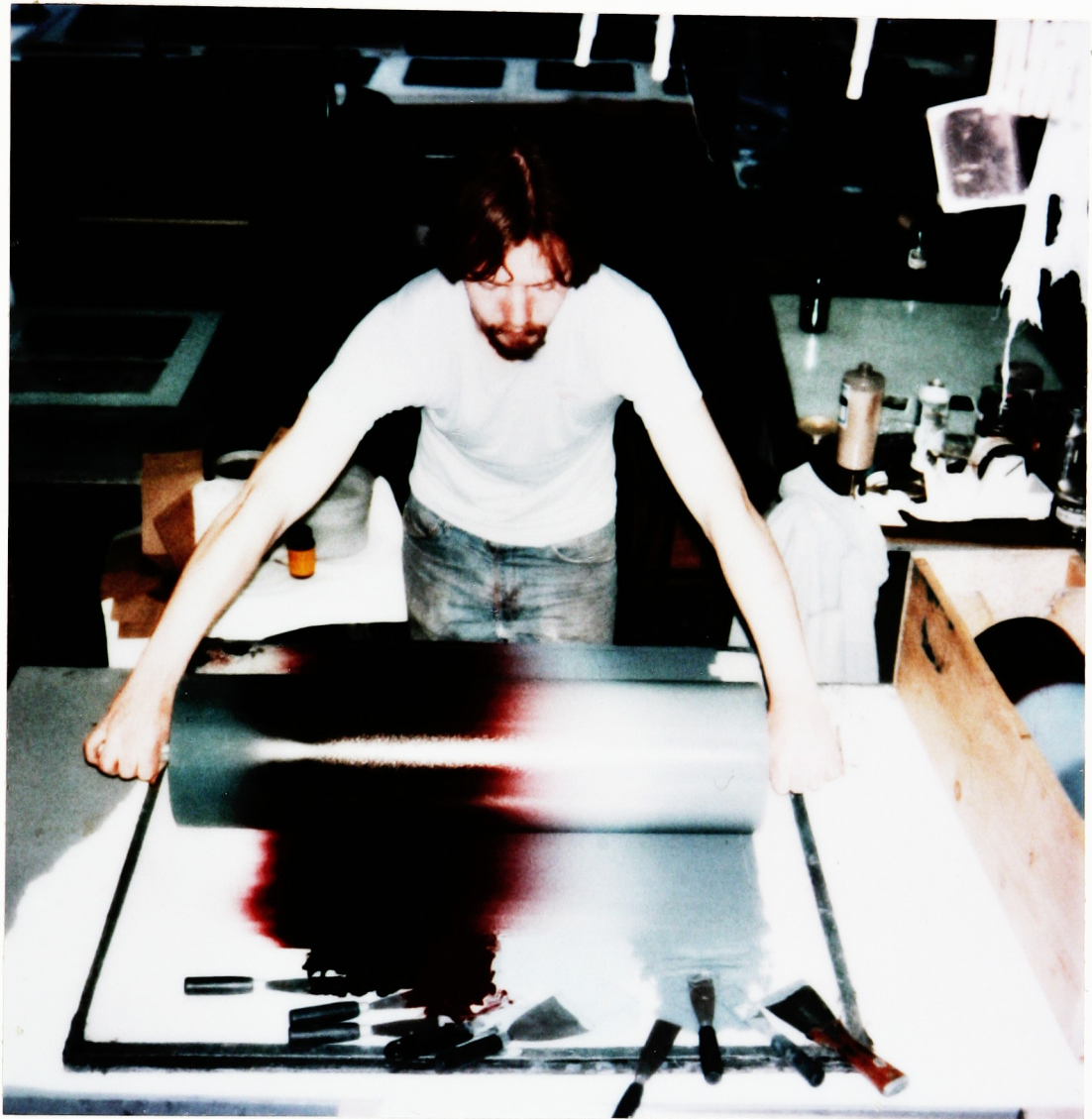


PLATE 9



PLATE 10

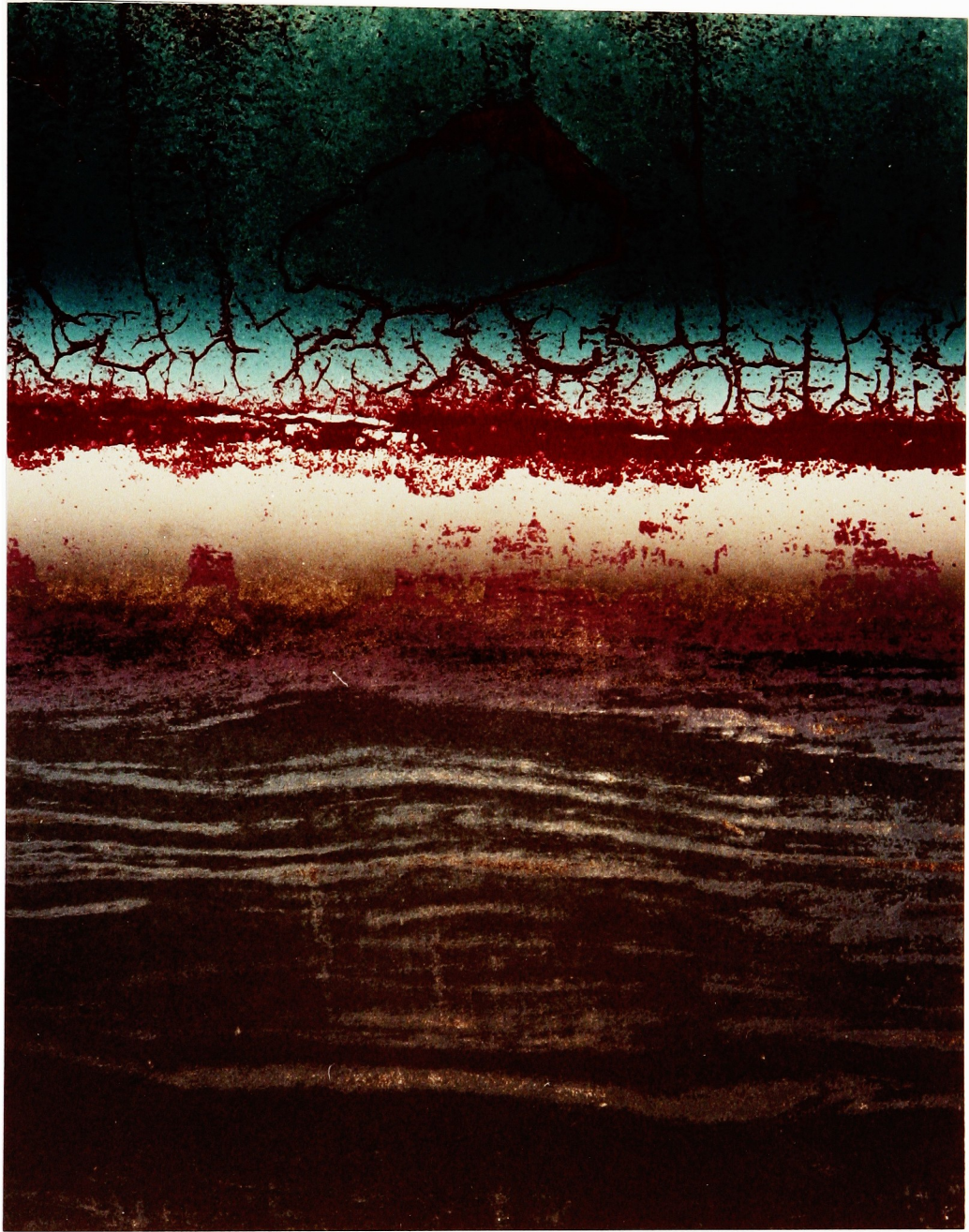


PLATE 11



PLATE 12

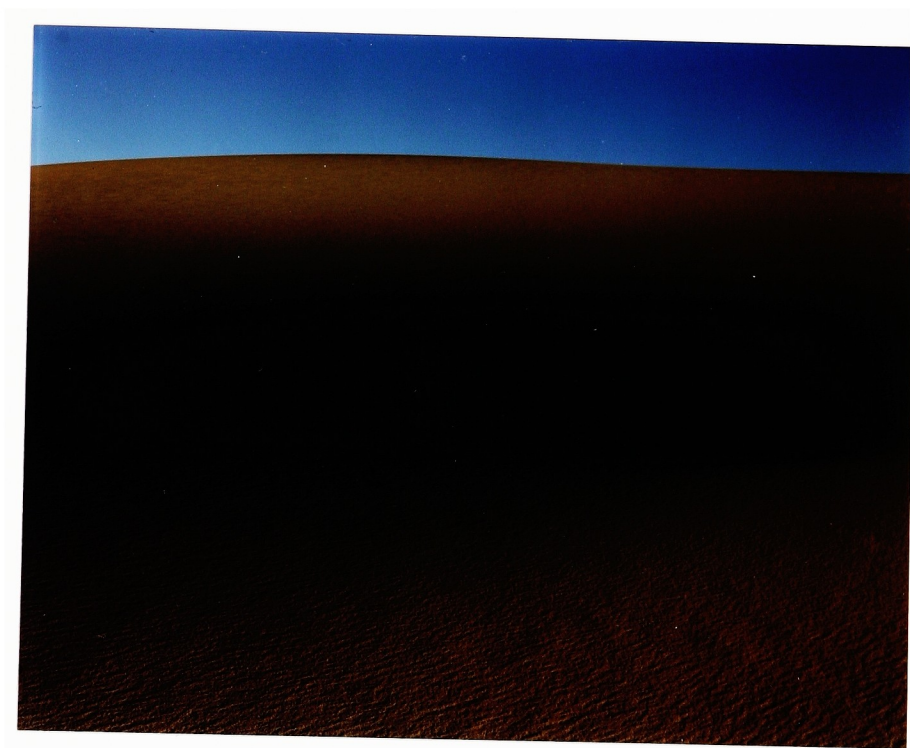


PLATE 13



PLATE 14

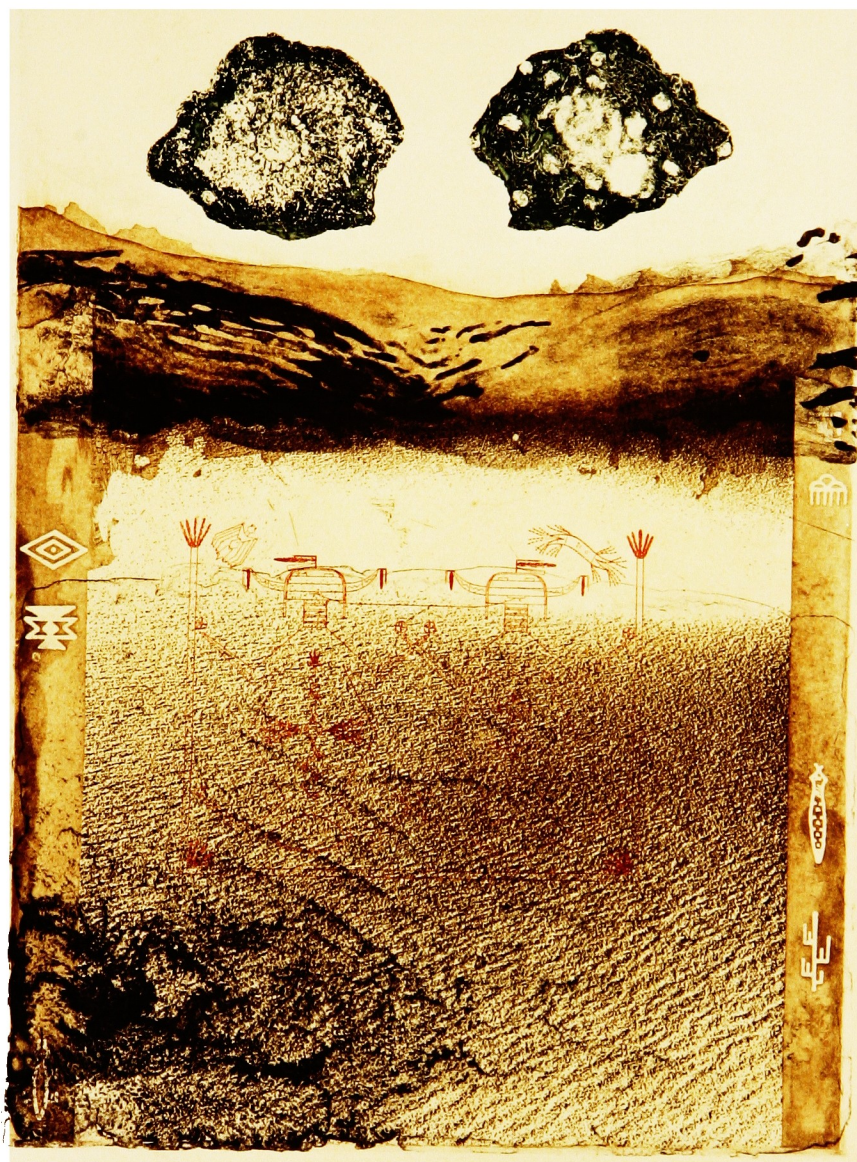


PLATE 15

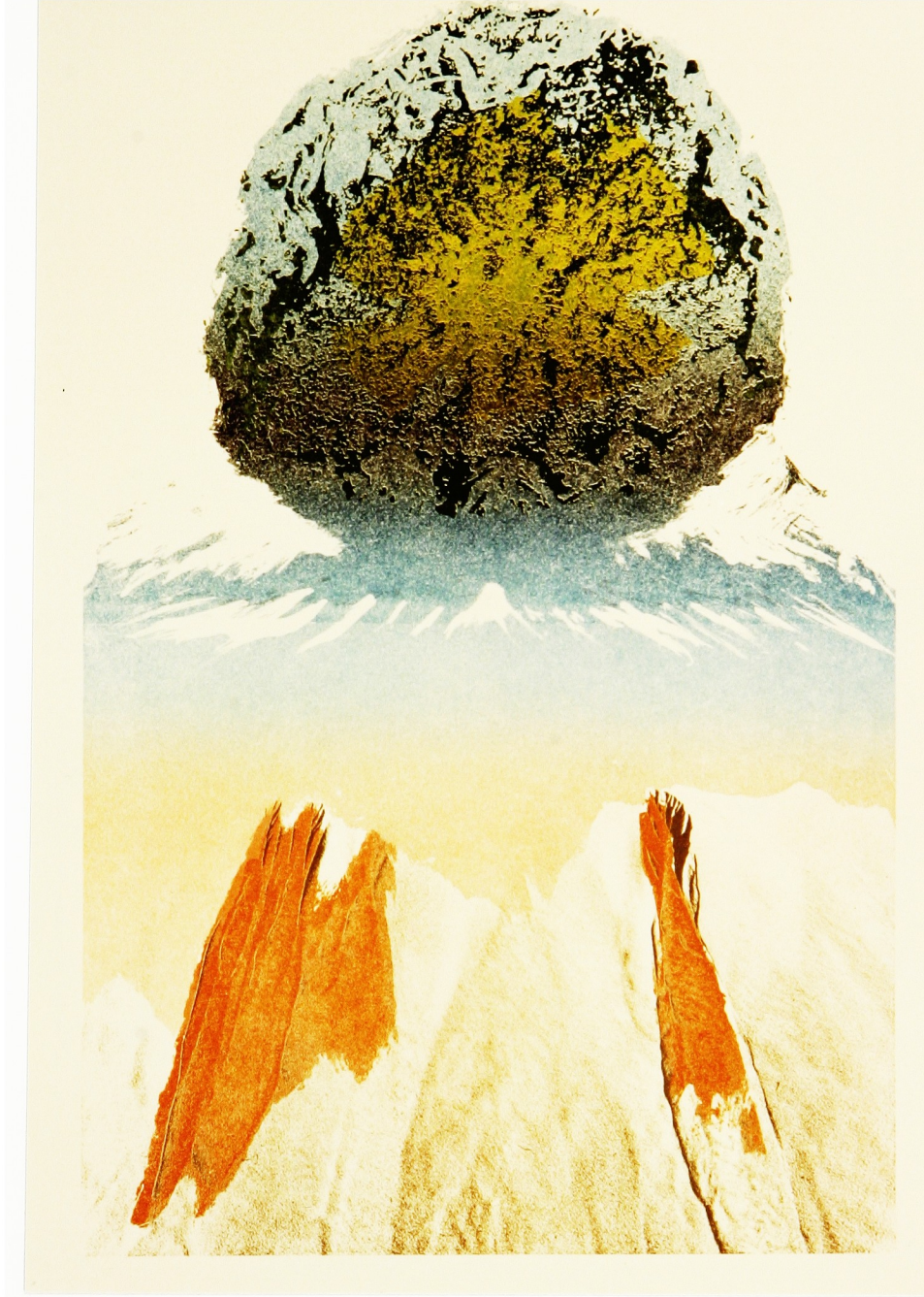


PLATE 16

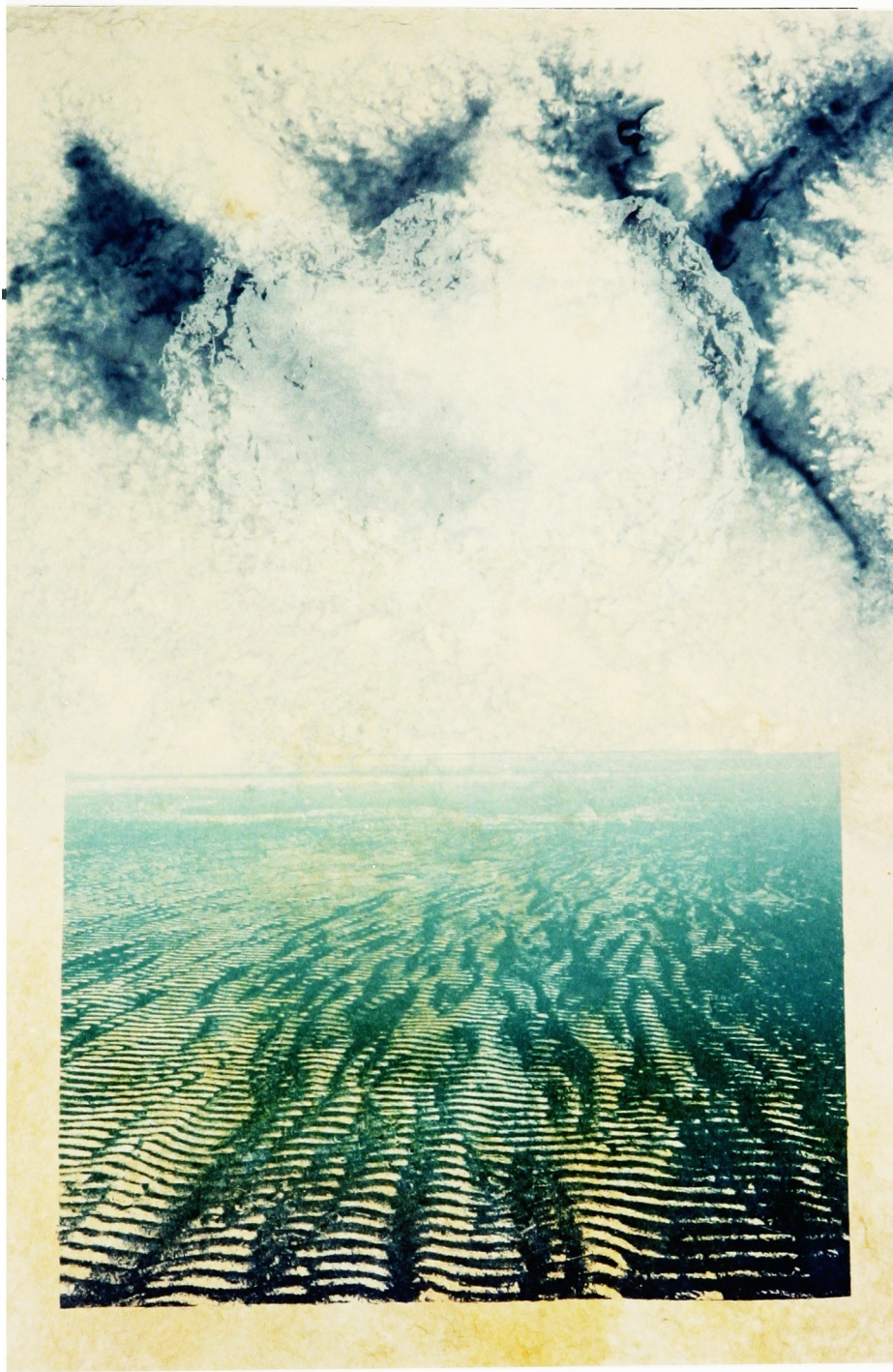


PLATE 18



PLATE 20

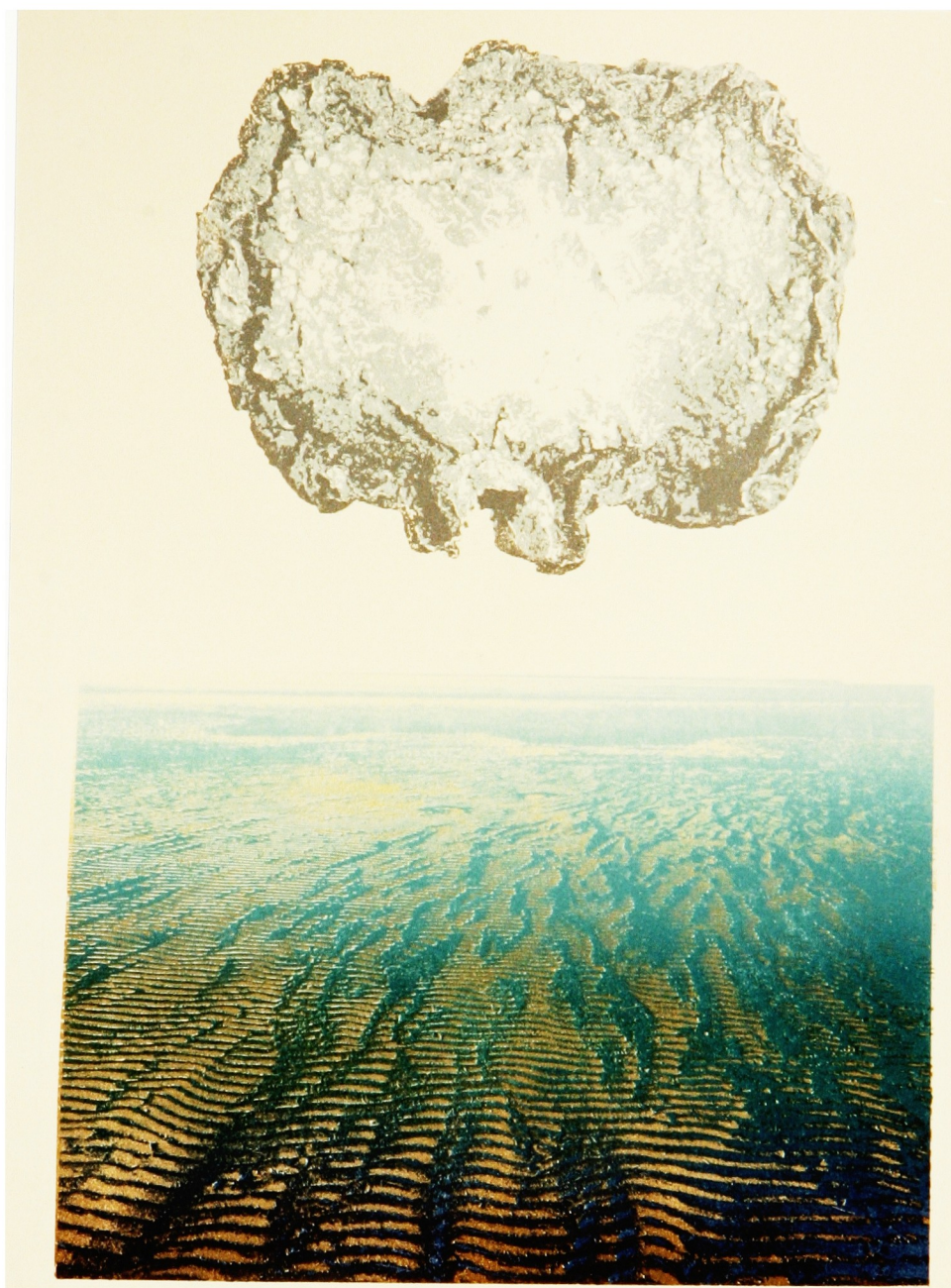


PLATE 21

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